

PULSA Pulsates

New Art Form Tried At Yale

Experiments in a new art form of "programmed environments" linking art and technology are being expanded under a new program at the Yale School of Art and Architecture.

Dean Howard S. Weaver of the art school announced that a \$10,000 grant from the Graham Foundation of Chicago will support the pioneering work of seven of the school's research associates in the arts. The seven, who work under the name PULSA, recently completed a massive outdoor exhibition of their art in the Boston Public Garden.

Their work — a blend of art, technology, and studies of human perception — transformed the garden for 19 nights with a multitude of flashing lights and interconnected speakers, located beneath the surface of a pond and around the water's edge. The project was sponsored by several industries and the Boston Redevelopment Authority.

The PULSA environments are intended to "expose people to a new kind of experience that will open up a new expectation from their surroundings," according to Patrick Clancy, one of the Yale researchers, and "reflect our conviction that public art must have a scale of installation and a systems approach that relates to the size and complexity of the city which surrounds it."

The group of seven consists of Michael Cain, William Crosby, William Duesing, Paul Fuge, Peter Kindlmann and David Rumsey in addition to Clancy. The group's background reflects their concerns: Cain, Clancy and Rumsey have fine arts degrees from Yale, Duesing and Crosby were architecture students, Fuge has a degree in psychology and Kindlmann a doctorate in physics. He also heads Yale's Engineering and Applied Science Electronics Laboratory.

This Thursday, the series will feature a group of four composers of electronic music who will present some of their works and discuss "Sound as Physiological Environment".

Another project, based on the PULSA experience in Boston, will be a programmed environment in a "non-urban", winter setting this December, at the Yale University Golf Course in New Haven. Some 50 strobe lights and large speakers will be arranged to translate the natural world into a new, abstract landscape.

"Ultimately," says Cain, "our goal is to find ways to incorporate many other phenomenon of the technological world into this sort of 'natural conception,' giving some kind of aesthetic quality to the interaction of man and machine to make men more aware of the planet on which they live."